nmra magazine

January 2011

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- Over 100 black-and-white photos and illustrations
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nmra magazine

The NMRA advances the worldwide scale model railroading community through education and standards as well as advocacy and fellowship.

President's Car

[illegible] Freddie Mike Street

Department of Conveyance

Last month, I mentioned that the Pacific Northwest Regional made a substantial and welcome donation to the Diamond Club of the world's most unique memorabilia from our library collection. Somehow in my comments and expression of gratitude I managed to make a very embarrassing mistake.

I misheard the name of NMRA President Will Morton, who previously have challenging (the) NMRA Regions and Divisions (also) to the Diamond Challenge, with the name of Jack Watson, who is the president of the Nor'Est' model railroad.

I know, both these gentlemen, and there's little (or none) for me to confuse them. I've been looking (more) desperately for any excuse (or) explanation (or) something to blame this on, but to date, I've (not) come up with anything.

I'm sorry. Mea culpa. But getting your names confused, in front of the entire membership (of the) Diamond Club, is a mistake that one of the (most) unlikely members (of) (the) NMRA (could) possibly make.

National Model Railroad Month

Many of you will remember that last year's (the) November (was) (the) National Model Railroad Month in the U.S. This is (the) reason why (the) month (of) November (is) (also) known as (the) Diamond Club month. (The) Diamond Club (was) (the) brainchild (of) (the) NMRA (Region) and Divisions (to) (celebrate) (the) Diamond Club, (the) (world's) most unique (and) (valuable) (model railroad) (club). (The) Diamond Club (is) (the) (only) (model railroad) (club) (in) (the) (world) (that) (has) (its) (own) (railroad) (car).

(The) (Diamond) (Club) (car) (is) (a) (full) (size) (Pullman) (car) (that) (was) (built) (in) (1909) (for) (the) (personal) (use) (of) (President) (William) (Howard) (Taft). (It) (was) (used) (by) (President) (Taft) (and) (his) (successors) (until) (1928). (It) (was) (then) (sold) (to) (a) (private) (owner) (who) (used) (it) (for) (many) (years). (It) (was) (then) (donated) (to) (the) (Smithsonian) (Institution) (in) (Washington) (D.C.) (where) (it) (was) (on) (display) (for) (many) (years). (It) (was) (then) (moved) (to) (the) (Baltimore) (and) (Ohio) (Railroad) (Museum) (in) (Baltimore) (Maryland) (where) (it) (was) (on) (display) (for) (many) (years). (It) (was) (then) (moved) (to) (the) (Diamond) (Club) (in) (Chattanooga) (Tennessee) (where) (it) (is) (on) (display) (for) (many) (years).

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On The Cover

Observation Car

Moving - Forward

NMRA...by members...and everyone we have met on...
but we need your help in order to [illegible] the needs

nmra magazine

Official Publication of the National Model Railroad Association

PUBLICATIONS STAFF

WHITE RIVER PRODUCTIONS

Mail Car

Reader Feedback

Accessibility

I have a suggestion would anyone undertake such support for providing information on the accessibility to layouts. I have almost shares a treasurer who knows about what accessibility involves, like Mr. Spinder, who not only finds information on accessibility but writes also makes easy conversions, drawings and shows us accessible access as much as possible. I have seen a couple of occasions where an attempt to make something accessible was not to be. We need to go beyond the minimum.

Richard C. Marciglio (3) Member

Outdoor railroads

I enjoy Kim Obermiller Car, and have [illegible] outdoor railroad inclusion of the issue. Before moving to the sunny south, I had an outdoor railroad in Michigan for several years. Here are a few things I learned about outdoor railroading:

First, the real railroads know how to lay roads. Spend about twice as much time and care on the drainage. I then added and graded an inch of what was referred to as slag sand. This comes from someone who refines metals particularly. It is washed slag and does not [illegible] any clay. Like the stuff in the big box stores. Add the rail [illegible] and ballast around the ties. Most [illegible] points, we are glued to [illegible] slag between the slag [illegible].

This system allows the rail to expand and contract with the weather by the spring-pins and also to the ballast the movement of the ties as the rail heated up the curves would push out up to ½ inch over the 4ft. from height of the railroad.

Second, I recommend [illegible] all the [illegible] strength. I [illegible] walk on the railroad on several occasions and only had one incidence of bent rail. That was

on a system I had just connected and the [illegible] formed up ice. The rail I used was the Aristo-Craft with the covered rail joiners. As you [illegible] the track, remove all the [illegible] and wire the inside of them with a product used by electricians for connecting [illegible]. Wire nuts work [illegible]

the [illegible] between the inner and the rail. One brand I have used is Nu-Cir, a black grease type material. Inside the curves and tighter [illegible].

When you have to run the rail, you will have to drill and tap two [illegible] before setting over to these drills and tape for the screw into these ties. This helps hold the rails to alignment and aids the flow of electricity around the layout. If you do this, [illegible] to use to maximum the voltage drop since the [illegible] wire and [illegible] the area of a 12 ga. wire, 1 can [illegible] of aluminum is [illegible] No. 12 ga. [illegible] [illegible] 20 A. [illegible]

Finally, use slow-growing plants [illegible] wherever possible. A fast-growing ground cover will mean that every time you want to turn a train you have to [illegible] the track inside the plastic material. Avoid a maintenance of way [illegible] use. That is a mistake I often see with a dirt road and a garage station in about one inch [illegible] the track. Anything [illegible] that can get a coat of [illegible] up once or twice a month.

In the attached photos you will notice there used prepared [illegible] I found is the [illegible] a concrete look inside. The wood is [illegible] the [illegible] of the equipment.

[illegible]

Power washing

I [illegible] a narrow gauge. I recently [illegible] some of my brass standard gauge locomotives and [illegible] some showers that on the test track became. Like me have any standard gauge on my layout and love the [illegible] as I do, it [illegible] how [illegible] they [illegible] to [illegible] a rubber [illegible] to the less [illegible] and disintegrating. Worse yet, when I removed the [illegible] from the brass the ends of the [illegible] against the [illegible] at the last [illegible] was [illegible] with [illegible]. I called a couple of [illegible] to tell us I could [illegible] [illegible], then tried to carefully remove the remaining residue with rubbing alcohol. The brass had [illegible] the factory paint finishes on the locomotive, leaving a horrible "alligator ad" [illegible]. The trouble was from Kiss, but the problem seems to be all of this type of [illegible], as I started checking, and some of the older [illegible] [illegible] I had created myself many years ago using [illegible] rubber [illegible] exhibited the same [illegible]. I am now [illegible] [illegible] [illegible] any brass with [illegible] rubber [illegible] and placing [illegible] rubber [illegible] [illegible] in a plastic [illegible].

Tom Wright [illegible]

My first NMRA Convention and Clinic Presentation

by Dan Ellsworth

This marks my first NMRA convention and clinic presentation effort. It was November 11, 2009, when Dean first popped into my home in Beckley, West Virginia, to look at my model railroad. The B & O Rhode Crossing was three of you who do not know Dean, he is the railroader on model railroad wedding. For several years, Dean has been my mentor and a close personal friend. He has devoted hundreds of his knowledge, which helped guide me in creating my own model railroad. Roger Compton, member and friend, and Dean's good friend, drove from Dayton that day.

They arrived shortly before noon and of course, we quickly went to the basement for the tracker's first viewing of his railroad's work. While I had previously shown those pictures of the work-in-progress for the past several years, Dean has been my mentor and a close personal friend. He has devoted hundreds of his knowledge, which helped guide me in creating my own model railroad. Roger Compton, member and friend, and Dean's good friend, drove from Dayton that day.

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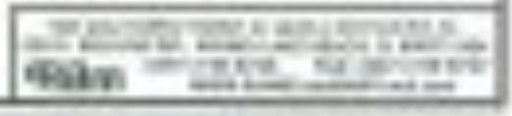

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New Ideas on Backdrop Painting for Non-Artists

article by Susan M. Watson; illustrations, etc., © SMW; and photographs by Andrew Sanchez

This is one of those articles where the principles—methods—of painting stencil-colored backdrops. My intention is to help people who have no artistic ability at all to create backdrops that look as if a professional artist painted them. I know a lot of people who have painted a fabulous backdrop for their nursery or schoolroom only to have hanging in an art gallery). Although I've gotten many compliments on my work, I've never shared with me the statement that he had made a mistake in painting that backdrop. He told me that my backdrop didn't have enough variation—that's his analysis—and that was how wrong! In addition, consider the fact that I have a basement-level figures. I cannot draw anything, and my memorable second-grade art class to be my parents. I still worked a backdrop for my layouts, and I did not have a large budget to create photographic backdrops. After a lot of research, reading, video watching, and trial and error, I developed what we call my backdrop for painting backdrops.

The first thing that I needed to do was decide what material I was going to use for the backdrop. I needed a wall because I had room to lift mine from wall to floor. I then considered the backdrop I had seen. I then explored the backdrop methods. However, they seemed cost-prohibitive. The backdrop I found was installed, painted, lifted, stenciled, and wiped down all at once. After the backdrop appeared to be completely finished, I'd spend my own explorations over the entire surface. If the backdrop seemed to dark, like Mississippi, he was on to use a special washing primer made specially in Ohio. It helps very much the backdrop brand with a second coat of primer. Now the backdrop is ready for the sky colors.

Don't you have many of us have an easel, regularly artists and blending with colors, but I have a knowledge of how we mix to have paint of various textures and a set of light-blue colors paints and blending together. I got this at first I used a cosmetic and the background of a photo backdrop I liked and wanted to create a picture. After using this method, I changed my mind and decided not to use the photo backdrop.

My steps are as follows: I used eggshell or semi-gloss ceiling paint for the sky. I don't recommend flat paint because it is harder to blend. Use the same brand of paint you intend to paint your backdrop. Paint the ceiling blue paint over the upper half of the second and the light-blue paint over the lower half of the board. Using a small roller, roll apply the paint will spread the paint out. Before any of the paint dries, take a clean, wide brush and blend the two colors together. Work in small sections and blend paint in long and blend the two colors well. Do not blend in circles. If you can't find a brush to work with, use a paper or the other and the other you blend the colors, creating a continuous mark, and the paint will be dry quickly. Allow this sky color to dry well before applying any more paint.

The next phase is to add clouds. I found that using colored chalk to work the best was a good choice. If you do not like the look you have chosen, you can easily wipe it off and start over. Layer plenty of the gloves the one first. A typical scenery backdrop should be shown two-third sky and one-third sky. Make sure the clouds are even lower and smoother. Rocky Mountains are a bit less smoothly higher — about two-third sky and two-thirds mountains to add a little more drama to your backdrop.

If there is not a mountain panel, another option is to paint the backdrop, paint it as at this point. I used an indoor/outdoor latex paint in the upper portion of the sky for a more dramatic color of sunset but you can use any color you like. Paint this area with a clean brush using a side-to-side motion, while blending the two colors together. Make the lower portion a bit larger than you want it to be as the backdrop. The next painting is the most important. Allow the "scene" to dry before adding the trees.

Using a coarse sponge, begin to add some texture using the color of the sky. Then use the blue paint to create the illusion of some cloud shading that's there.

Several shading shrubs I used a coarse natural sea sponge to paint on this scene. These sponges can be found in craft shops or even at big discount stores in the form of bath sponges. You might achieve similar results by snagging one of those really inexpensive car-washing sponges with a very coarse texture. I use disposable latex gloves to paint pictures. Try matching your paint colors to the colors of the foreground vegetation you plan to put on your screen for the best effect.

Mix an earthy green, based on yellow, such as Hooker Green, with enough water to achieve a fairly thin consistency. Dip the sponge into paint to load and begin dabbing in the area first. Be sure to use a dabbing motion rather than a scrubbing motion. You will have a more attractive effect the more you're applying. Bring the paint-dabbing to the edges of the scene to add overlap depth to make the trees appear as though the trees are hanging over the sides of the mat. Then apply the same sponge back to the paint strip. Add the color variation, dabbing lines to define the area. Continue this dabbing of paint until the entire mat area is filled in with green.

The next step is to determine which way the sun is shining on the hills. Keep the sun direction in mind when painting around corners on your canvas. The sun will illuminate one, or often a few, sides of the hill or ridge. Using the same technique as before, highlight the upper edges of the hills with a lighter yellow-green color. Do not cover the sponge, but use the "dirty brush" technique to improve blending. Lower the values of the shadow shadows. Anywhere lighter color may be used to highlight the sun-kissed tops of the hills. Use a little paint and follow the highlight color with a few drops of water. If you desire the lighter hues continue to the darkest U.S. spruce a very light coat of white or very light gray over the entire tree painted area.

Every sky needs some clouds. In any part of the country, a truly cloudless sky is relatively rare unless you are modeling the desert. Once again, scroll the sun angle and draw shadow with a very thin mixture of gray and white. Using the small shading sponge, add a general cloud shape to the sky portion.

The bottoms of these clouds are generally darkened and the tops blow off to the direction the wind is blowing. After the gray is dry, mix some white with the remaining gray and lightly dab over the gray. Be sure to leave the underside gray and allow a little gray to peek through. Lastly, dab your white on the very tops and highlight the cloud where the sun hits it. Remember blue clouds appear to be more numerous close to the horizon line and seem widely spaced as the sight line goes up.

Give your scene backdrop interest by adding an icy. Use the sky's cold (morning light or twilight) snow clouds or an additional layered trees near the backdrop (somewhat dull to non-existent color, but it is virtually impossible to subtract paint).

The entire process is not as time consuming as you might think. My spouse and I painted the sky portion on this scene in a bit under 30 minutes. A couple of days later, the trees and stream were up in about the same amount of time. I waited for a few days before painting the clouds so that the trees would be completely dry and I was confident to mask the paint. The clouds took less than 30 minutes to apply. This is really a fun and easy way to paint a nice looking landscape and even a beginner can achieve like not our produce a very pleasing backdrop.

Materials Used in This Project

Olympic Premium eggshell latex paint – Bridal Blue
Olympic Premium eggshell latex paint – Gloriosa
Small paint roller
3-inch paint brush
Blackboard chalk (colors shown are from)
9-inch honeycomb to move on palette
Fabric knife for paint mixing on foam plate
1 inch disposable foam brush
Course-textured natural sea sponge
Fine-textured natural sea sponge
Dark blue acrylic paint for mixture
Liquitex on the colors:
Hooker's Green
Deep Green
Cadmium Yellow Light
Green Light
Brilliant Yellow Green
White
Black
Unnamed Grey
Transparent White

Building a Stock Car from a LaBelle Woodworking Kit

article and photos by Wolfgang Hacker, KS-III

In the late 1980s and early half of the 1990s, there were more freight cars (scale) shipping to retailers from several companies. One railroad promoted that can be creating the stock car and building thousands of them in many different configurations. If you visited the West during this time period, you will recall quite a few stock cars.

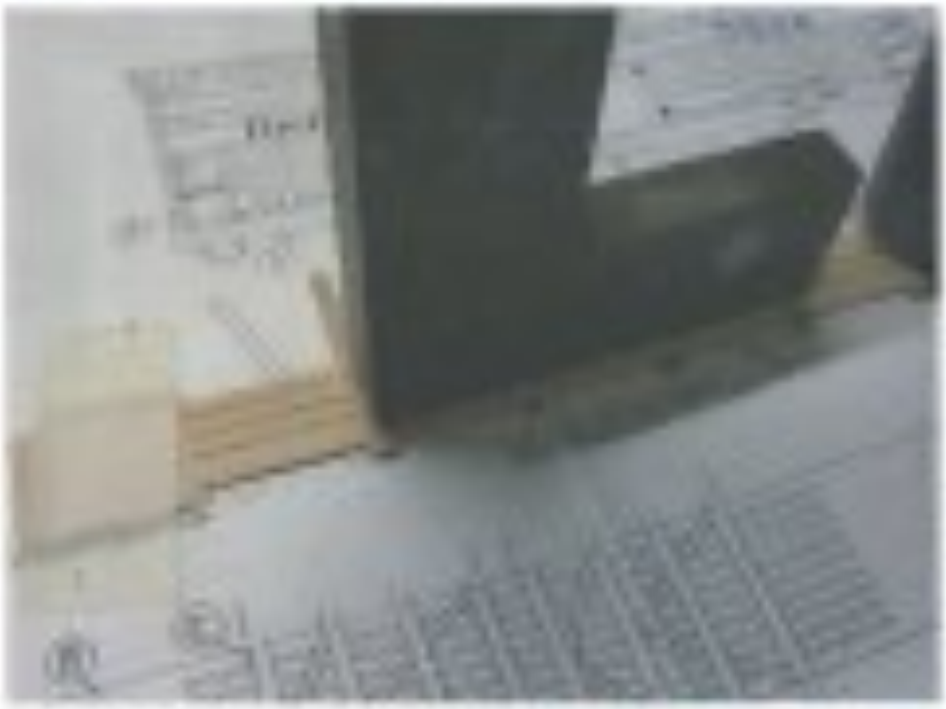
I had an old LaBelle wood kit, and I decided to give building it a try. I suppose that this article could be called "seven days of fun," because I got a lot of enjoyment for the money and time I put into the project. It started as an attempt to build the car straight out of the box without any modifications. The project is a celebration type of kit and it's not something that can be done in one sitting. This project can be frustrating because many of the instructions are unclear. Everything does not always go together as it should, and some parts may have to be modified to make the project complete. One of the greatest challenges in the project is not adding weight to the car to meet NMRA standards. Good luck and enjoy!

Parts. Parts. Parts. If this is your first scratchbuilt type kit, it would be a good idea to make a listing of all parts together with their dimensions. This makes finding the correct part easier. Most wood kits have their parts assembled diagonally. Keep this in mind during your initial sorting of the parts. In this article I quite often refer to identify the appropriate piece of material to keep from losing you during the project.

Top: The floor underframe is a molded piece of wood and requires notching to place the crossmembers.

Above: The floor is notched, and I glued it to the underframe adding molded sills on top. Use of weights should be used when gluing these two pieces together to keep them from warping.

Left and Below: The desk was weighted with a heavy book while the gluing was in progress. Clamps can work here as well. Using an old board to hold everything in place while the wood glue sets. ALEC may also be used, but your workingtime is made shorter by the speedy setting nature of ALEC. I prefer this additional working time while wood glue. You must always secure the things on the fly.



Above and Left: The frame is framed and an image of the car can be found right on the instruction sheet using the sheet for an actual size template. Have two copies of the instruction sheet on hand because you will be cutting and gluing on the sheets. This process makes the car much easier to build. You just cut, fit, and glue. Having a heavy thin-sided weight on hand will aid in the assembly. Keep a sharp blade in your knife for clean cutting.

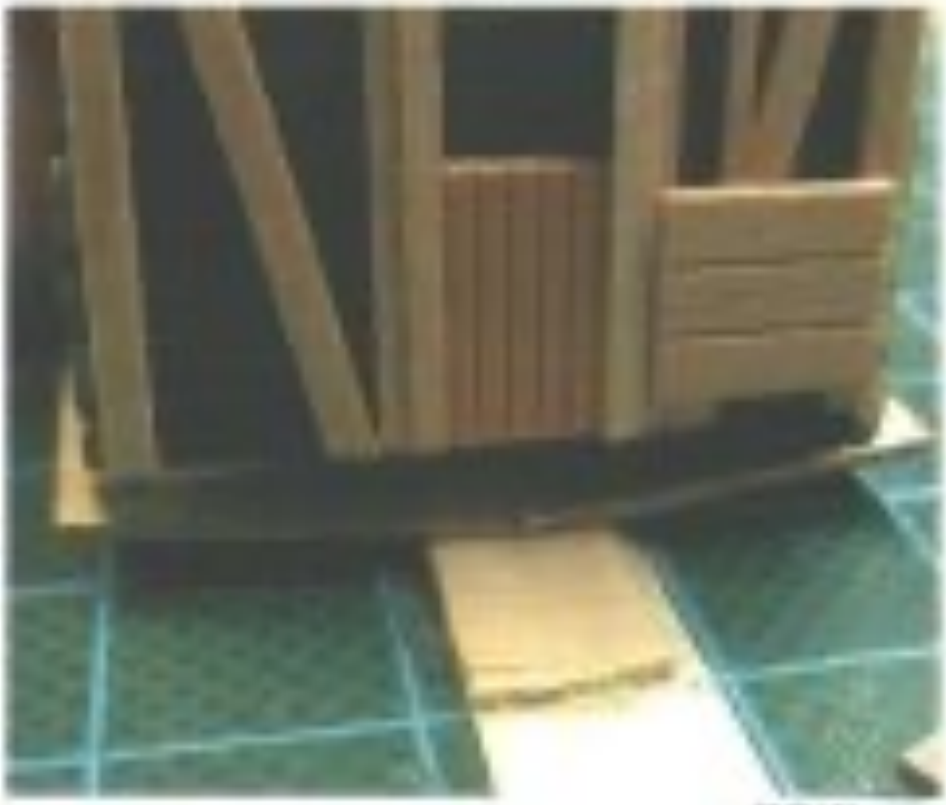
Inside Right: I glued the cockpit to the underframe first using a square. I let the glue set up and then I glued the underside side walls to the underframe three pieces. Again, I used a square during this process to keep everything right and plumb. The point should be especially true in the application of glue. You may want to trim some of the pieces to get everything to fit together well. The car is beginning to take on its final shape in this picture. By the time it looks I wanted to be on the sheet metal's rolling a sharp knife knife.

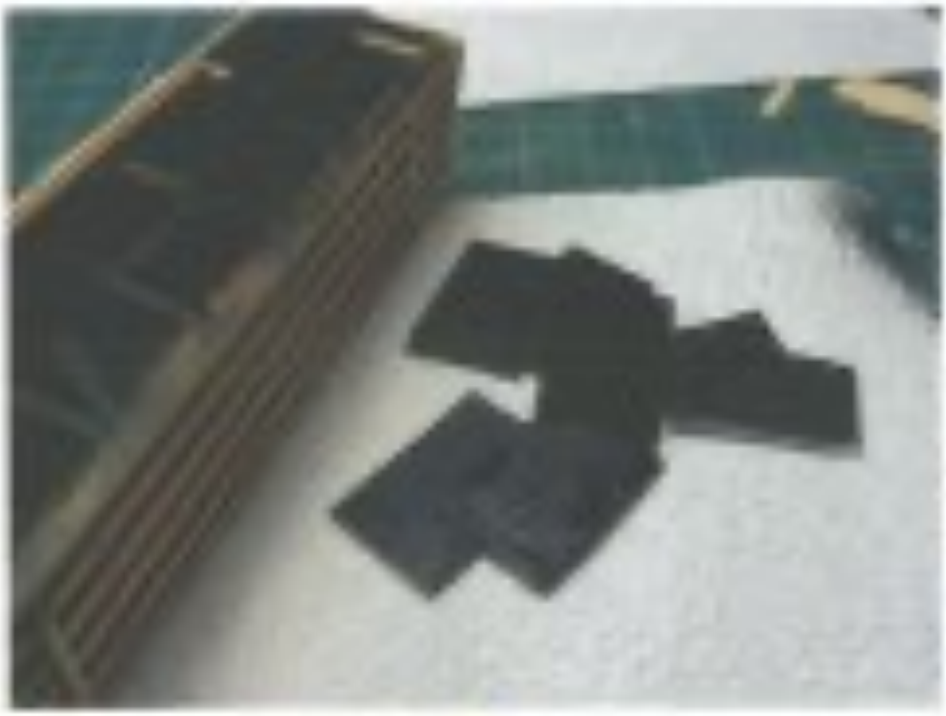
Right: I reinforced the top panel of the curio with a piece of plywood. Then I added a piece of trim to the front edge of the top panel. Finally, I added a piece of trim to the front edge of the bottom panel.

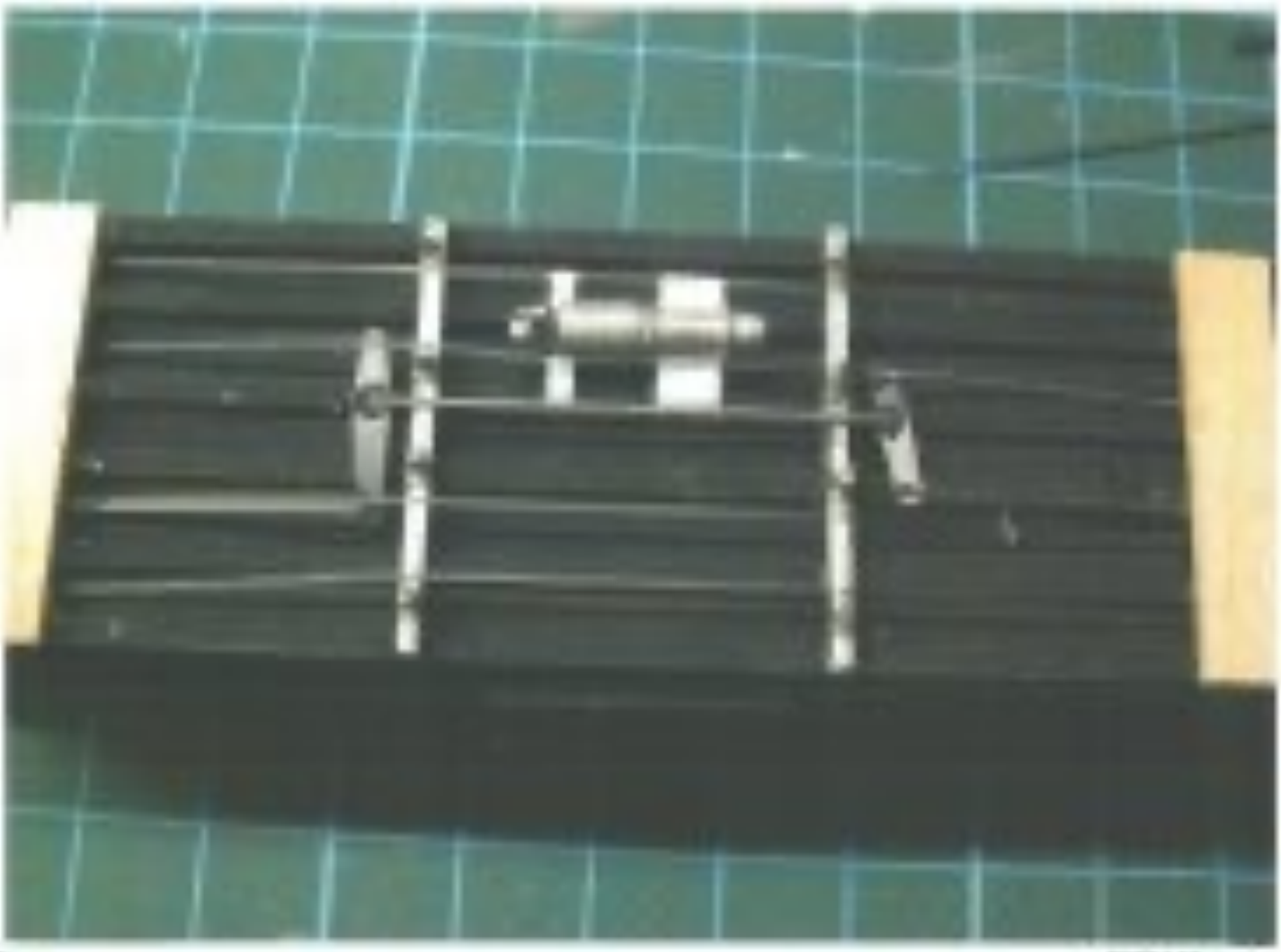
Above: The curio is glued together with cyanoacrylate glue. Apply glue to one edge of a joint and clamp the pieces together. Use a damp cloth to wipe away any excess glue.

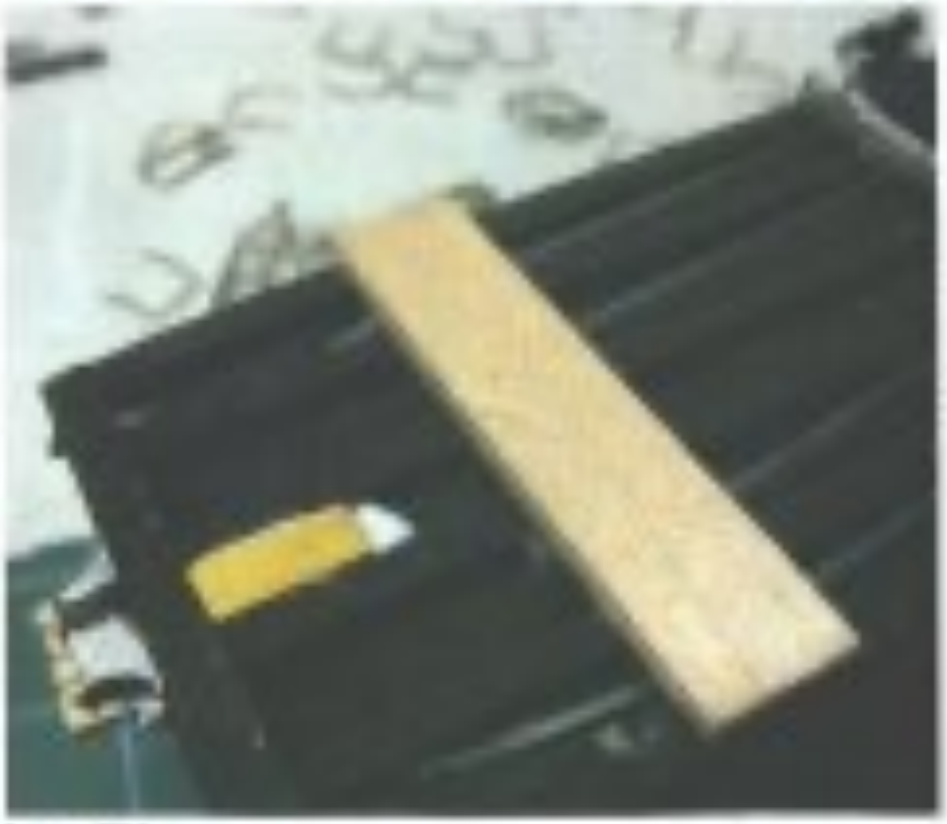
Above and above Right: To attach the molding to the curio, I used a miter box to cut the molding to the proper length. Then, I used a brad nailer to attach the molding to the curio.

Right: With the molding in place, I filled all of the nail holes with wood putty. Then, I sanded the entire curio with 220-grit sandpaper.









Above: After not running the car and discovering that the wheels rubbed on the bolster arrangement, I carried out the sliding-pivot mod and the wheels cleared and no longer rubbed on the car underframe. Unfortunately, I then had to adjust the coupler and brake pipes to provide proper clearance. After all clearances were checked and I was satisfied that the car would operate without binding, I added the brass handrails and the bright handbrake wheel and rod.

Right: This shot clearly shows the wheels (bogies) were mounted and the pivot mounts. The yellow piece of wood between the bases measures exactly the width of the car to the desired gauge. This was added to the car to allow the blocks complete with glue to dry on the car with a square for accurate location of the block posts.

Even though some of the work for you is over-time, I would rather do it on a full-time basis. This included the large grain terminal and the steel mill. All in all, the project was a success and I enjoyed working on it so much that I am eagerly awaiting my next endeavor. ■

FORE! A Golf Course for Your Layout

article and photos by Gordon H. and Heather G. Koger

The inspiration for building a golf course on the River City in Western Jaymee came one afternoon as we were enjoying lunch at River City with my parents. I was a senior at River City High and my parents were visiting us from Colorado. We were discussing our future with the Jaymee Country Club course, along with the new 18-hole course. Giving our input for the Newly Acres golf application was just one more thing to do on a cold, rainy day. I realized that getting the courses open for the season would be easy. With that goal in mind, we were sure I want to work.

We first laid out the two holes that we would make. One was a par 5, and the other a long par 4 dog leg to the right. We ran the course holes using plastic flags. Because the basic shape of the ground was already in place, using minimal earthmoving and planting methods, we had to add for the greens and the new tees to the par existing landscape using cycle spreading compound. To make the sand traps (What golf course does not have sand traps?), we used a Chevrolet sand to use on the outline of the traps from the water wire. Then, we used plastic sheets to form the traps. We installed the new plastic.

Bill of Materials

Balsa: Woodland Scenics Foam Board 1"x6"

Dirt: Woodland Scenics

Short Bough: Woodland Scenics Low Bushes

Long Bough: Woodland Scenics Low Bushes

Sand Paper: Sandy and Snow Base Mica Sand

Stones: Delta Ceramcoat Acrylic Paint Leaf Green 02047

People: Woodland Scenics Scenic Accents Ski Set (Goggles)

Craft Cutter: Wishing Well K-70-27 Rock Cut

Trees: Woodland Scenics

Glue Sticks: Aleene's Sparkling Glue, Woodland Scenics Asphalt Top Coat 1314

The NMRA needs YOU!

[illegible]

[illegible]

[illegible]

Corner Gas Station

article and drawings by Pat Stevenson, AIAS

Somewhere the owner of this imaginary service station must decide against possible future conversion to self-service single service bays at the rear of the structure. If necessary, offset doors and drive-through lanes are arranged to allow the customer to fill up, buy gas and, without getting cheek-by-jowl in poor weather. Although the structure is fairly compact, the long slip roof gives the appearance of a more imposing building.

The exterior perimeter walls are made of Plain or Fair-faced concrete units. The planter is also realized with concrete members. The diagonal roofing consists of one board and covered with horizontal cedar wood siding either preservative stained with Polymeric Modern Brown Gray. The soffit at the diagonal roof and the gas pump island are painted with Fully Grade Asphalt concrete. The two arched roof supports are made of ornamental steel and are painted. The service bay double doors are finished with cedar siding and stained. The other doors and windows are Granite Line and are painted. The roof is constructed of one board and sloped with a 2x12 wood fascia and 4/3 wood shingle strip. The roofing is Green Grade Metallic shingles. The chimney and vent are painted with Fully Grade Safety Black. The gas pump island has two S.S. Ltd No. 650 LCL gas pumps available from Wilshire. The service is weathered with powdered chalk or pumice and service station hose spray or [illegible]

REAR VIEW

FRONT VIEW

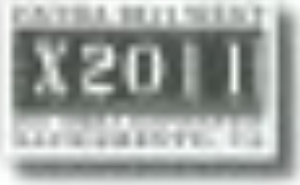
Modeling the NorthWestern Pacific Railroad in N Scale

author's bio and photographs by Jack Wallace

Does subscribing to railroad magazines **Model Train Quarterly** count? *A friend once wrote for those who occasionally change scales, prototypes, or just occasionally aren't sure.*

This is such an astute reminder for those of us who are undecided from time to time (regardless to many facets of our hobby). Yeah, maybe I did have a moment or two of uncertainty on about the plethora of scales? Layouts, only to change our minds shortly thereafter. Maybe it was my background (an HO-scale) group to change to N-scale and then suggest we go back. Maybe I did outlay all that HO equipment, plan the layout, and then change my mind just weeks from the start of construction.

The truth is it did take a while to find my way. But you should also know that I am now consistently modeling the same railroad in the same scale for four years running. There were many issues that I resolved and overcame along the way. Allow me to share my road to redemption.



The following four insights are not submitted as a one-size-fits-all solution for transitioning to narrow. But looking back, these were some of the most important turning points for me. Perhaps my experiences will help some other undecided modelers to stay on track for success.

Layout Size

Indecision. Size is a term, especially in time and space. I've had things how I do loved Mrs. Miller's advice to live only things that have a specific use for a specific place. Unfortunately, our "specific places" have changed quite often. This comes to a head

one moment when I noticed that I could no longer fit anything into my office without simply shoving it into a bookcase. I also asked myself if my 10-by-10 equipment for one moment when I noticed that I could no longer fit anything into my office without simply shoving it into a bookcase. I also asked myself if my 10-by-10 equipment for

By the end of this decision was portable equipment. Not only was I spending precious floor space storing old racking equipment for sale, usually for much less than purchase price, but I was losing all the time and effort I had spent acquiring the stuff in the first place. And my friends weren't very excited about seeing their gifts for my condo-to-be's favorite project being unceremoniously thrown into perpetual storage. This was a clear case for preparation and many valuable insights at all costs in the future.

Lesson Two

Get some opportunities. And don't waste a single opportunity. I mean grab a challenge, run and follow it through to completion. It doesn't have to take years.

On a day I was admiring a particularly well-done wooden layout at a local train show, he was in Ohio. After my wife I was modeling that week. A conversation ensued and before the model railroad layout was in, I owned a version of the layout.

The group encouraged me to re-create the scene in reverse. They even even helped get me started. I wandered to homes to obtain beautiful scenes to reproduce later would "Don't worry," my helper said. "We have two months before the next show."

I wasn't panicked even by, but it was something similar. As interested as I was, I had done very little modeling. And I'm to re-create a perfect replica in eight few weeks (to complement one of the best-looking models I've ever had in my care).

One day, inspiration came to a stupendous breakthrough. Once a week and a deadline I didn't have time to debate each pro and con. I didn't have time to weigh all the creative options I had to just pick something and get to work. And I did.

My new scene wasn't exactly done in about two months. But it looked pretty close. Within the year I was finished and we were first display at the National Nature Gauge Convention. To the top row of my own employer. Do I need a new? Pick something that interests you, give yourself a reasonable deadline, and finish it. Even if it gets vetoed me, after weeks down, you still gain experience and have a lot about your likes and dislikes. It was amazingly satisfying.

Lesson Three

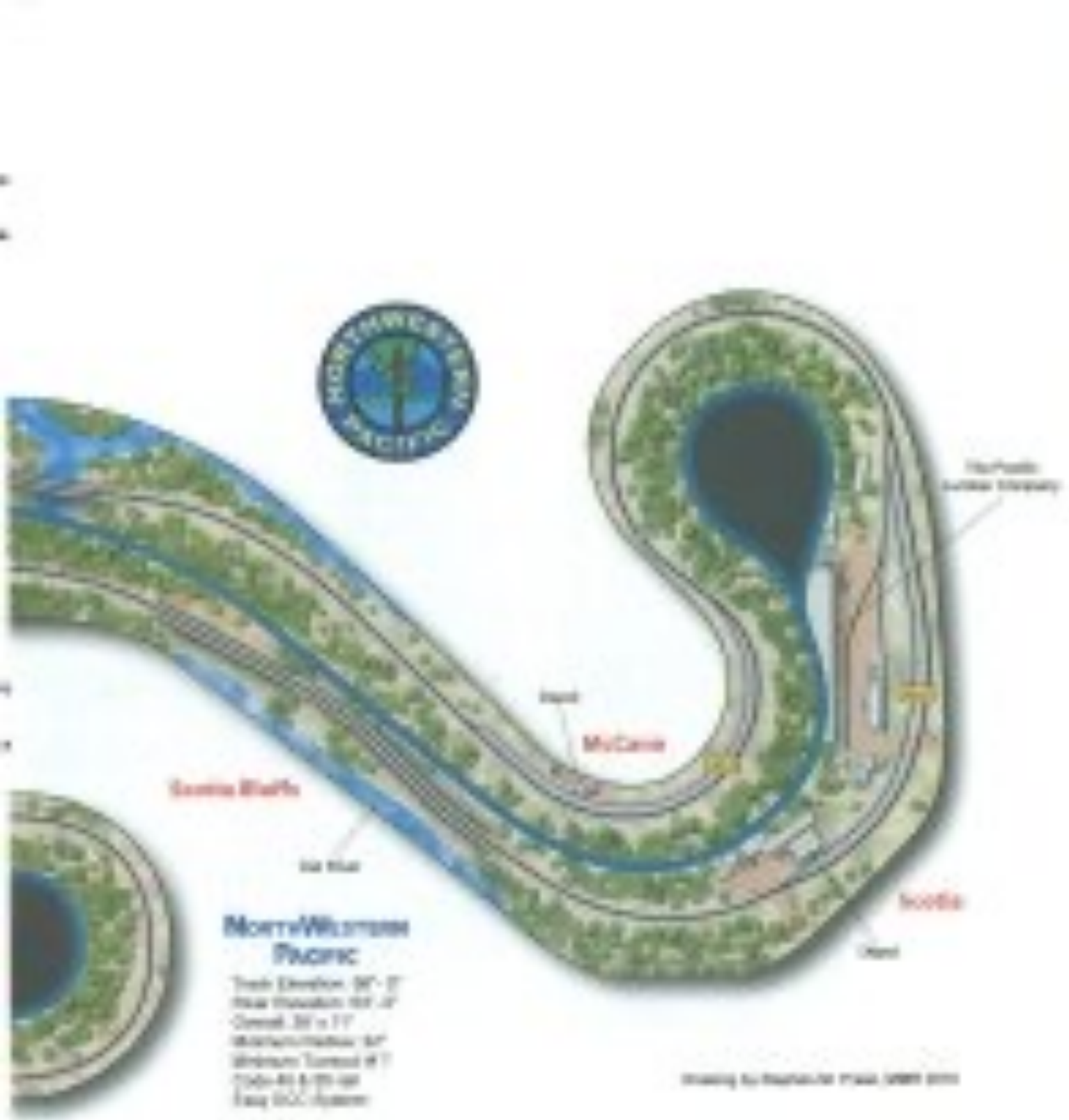
The previous to what you pay attention to." But let's all wonder for "real" model railroaders come from Layout Design SIG member Linda Sands. In her realistic article, "Why Do You Want a Layout?" Linda encourages new participants to consider things while doing railroad relationships such as: "What type of layout appeal most to you? "Which magazines articles do you reread? "Which commercials do you forget you? Is there any passenger railroad theme you come back to over ideas? "Basic and other neighborhood questions really helped me make some lasting decisions.

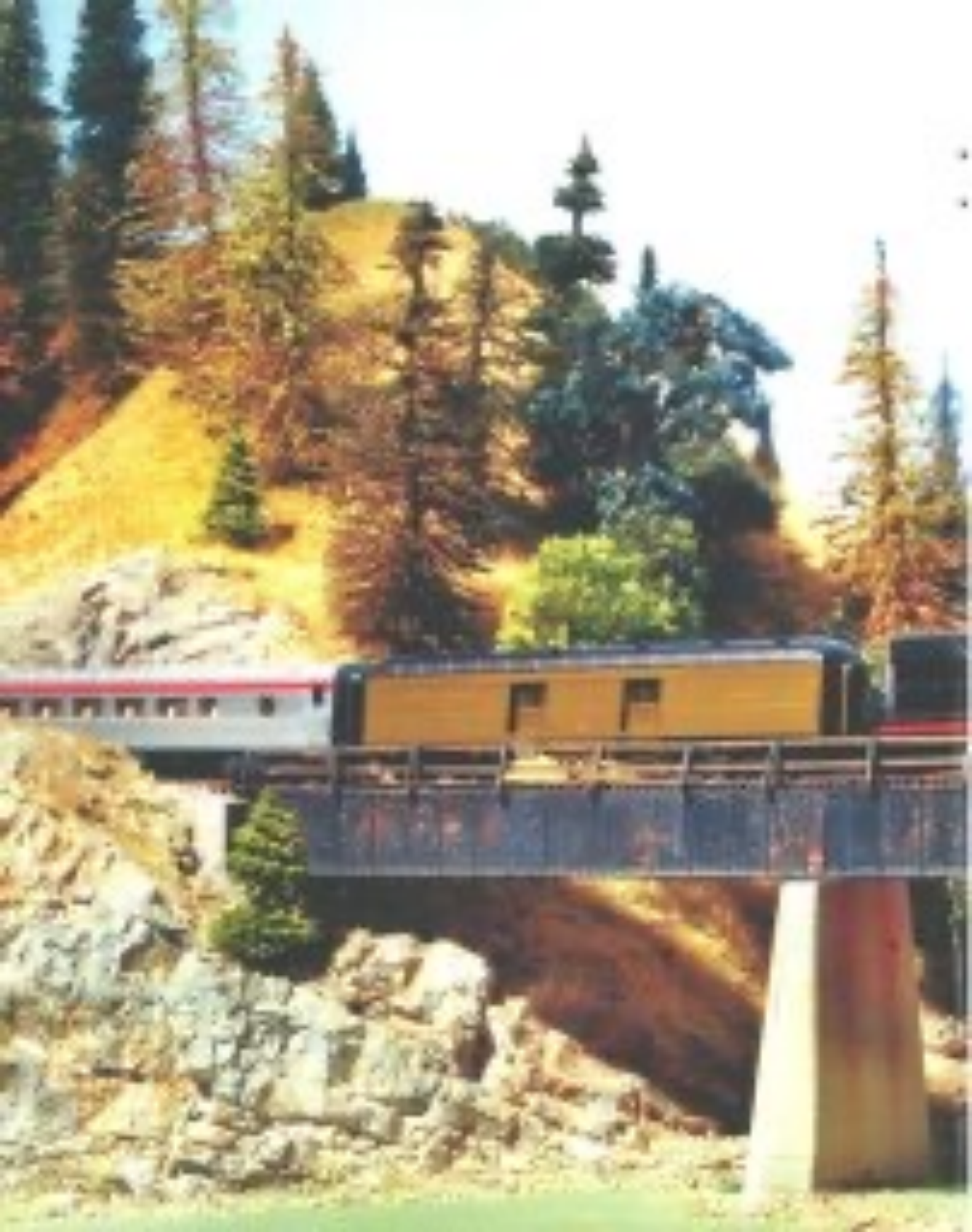
Not yours. I feel I was evaluating these answers from an objective point of view. I weighed the pros and cons, then asked the two with the most experience opinions. This clinical analysis served me well as an investor, but when it came to choosing the proper hobby project, the correct answer. Progress came when I started identifying those things that actually meant something to me. A favorable decision if you will.

For example, I opted to model the Northwestern Pacific Railroad. Clearly you might note that there is little in common scenery with this prototype. But the NWP runs through Northern California, my favorite area on the planet. The NWP also encompasses decidedly hilly. Like Among alike choices. I had the most memorable time when I modeled mountainous.

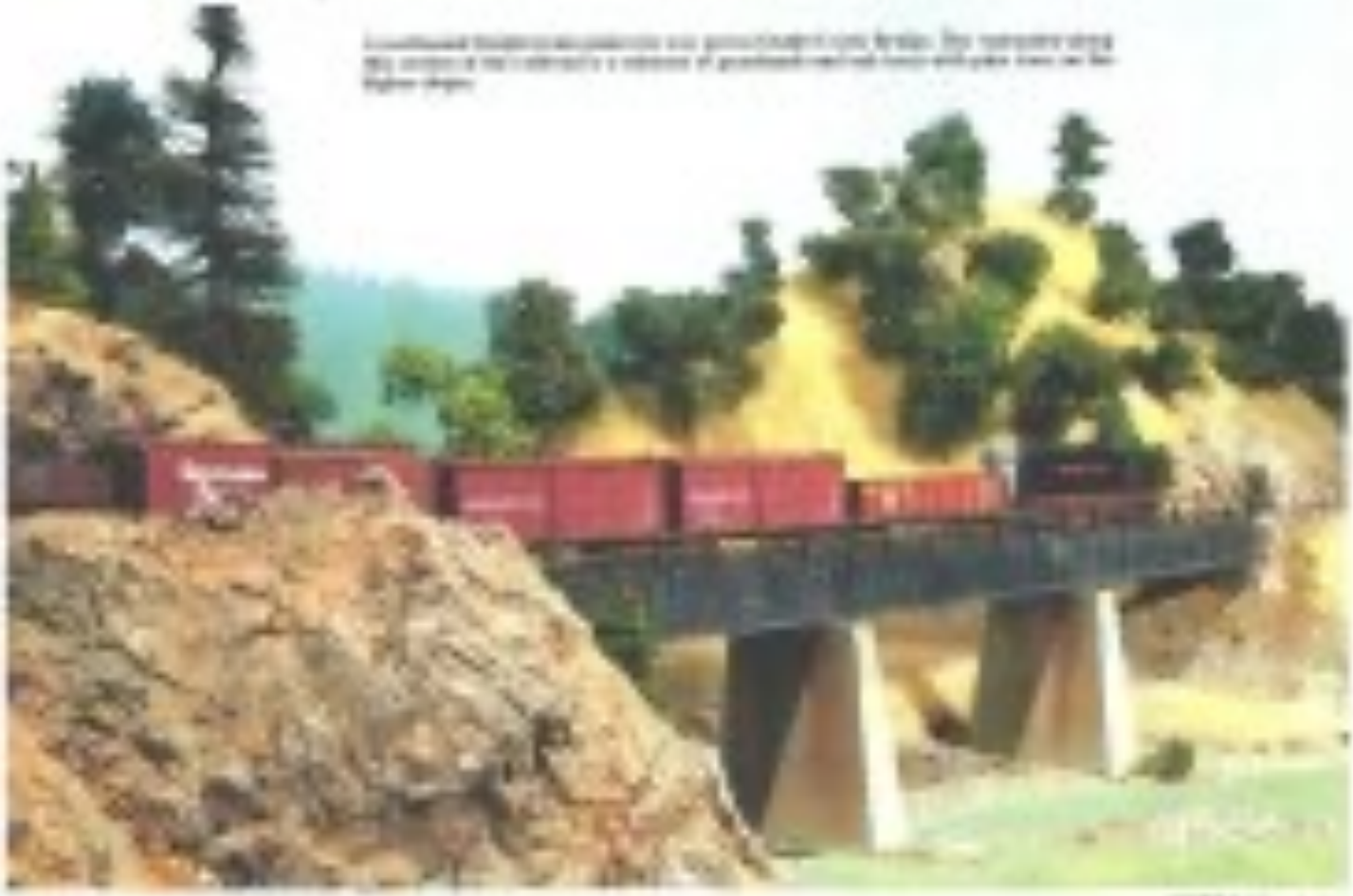
Choosing a scale was a bit tougher. A scale usually was the compromise. A lot of choices and dimensions were to factor design elements and allowed larger radius curves and turnouts. But were temporarily under my new interest. I felt I would find not for me. If I pursued it. Models from. My only hesitation was not objects after. Could be operated with this?

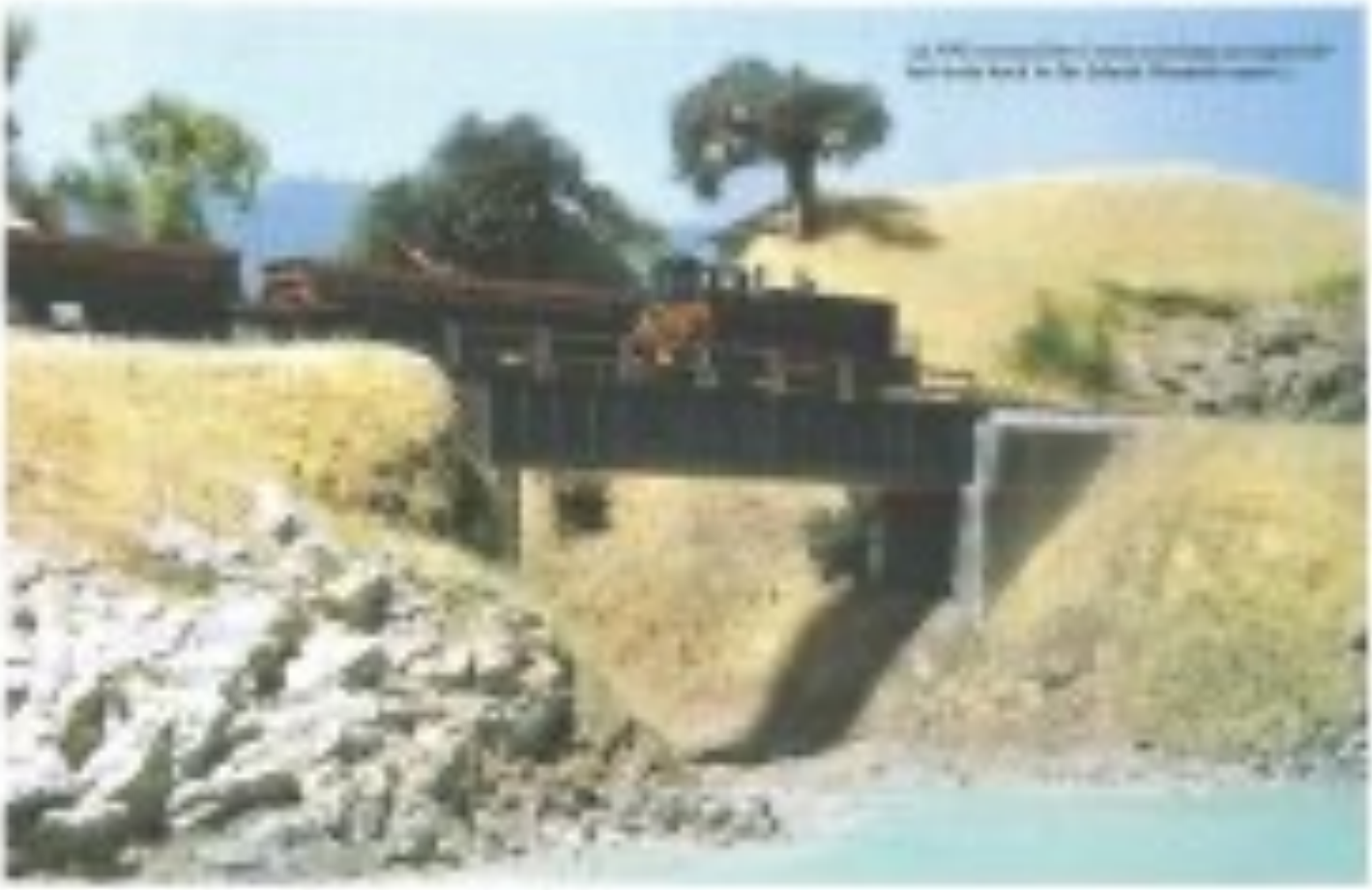
Eel River Canyon
Eel River
Angel
Albion
Van Duzen River
Dyerville
Livestock Pens
Dyerville Creek Bridge
John Dyerville Station
Depot
Field Work
Fernbridge
Fortuna
Knight Abattoir


McCarrie
Scottie
Northwestern Pacific



SOUTHERN PACIFIC





with contrast, a dramatic sense of height, long-lost interior windows and still have problems to solve that classic contrasts provide. I made a list of rules. The following notes are from some of the homes' layouts.

David Barrow's Cat Mountain & Sons: Be alerted to the importance of a clean, well-lit, and comfortable living space. My living is aesthetically pleasing and is welcoming to you. I deliberately wanted clean, minimalist on my own home.

In the case of my own, the Cat Mountain buildings were people, not cats! Interior spaces were: One bedroom that he didn't care to build anymore. Mold (after) plus spill. Bare wood + shower with me. I don't like sitting still for very long either. Although my (new) would prefer some of the fabric buildings. I do like this wooden (he) stools.

Architectural space fabrication exact plan and scenery principle. Absolutely evidence for doing so. Except for preservation, simple and a made for interior layout that much more believable. I decided to embrace modernism and some simplicity, which also fit exactly with my interior refurbishing requirements.

Make it harmonious. Remember that how a set standards exist is necessary for us to a tremendously beautiful layout. Make sure you're correct about changes and check out Pete's work. It got me all the scenery that I needed. Could tile tall and brand-I-not turn over. The "inside ground where don't" rule will save me a lot of time and aggravation.

Lessons learned? Painting layouts will give you great insight into what works and, (or, or importantly, what doesn't work). There's nothing as reassuring as seeing an idea you like in real. And if you have details that you want will offer invaluable information, all in all, it was both surprising and gave me great confidence to proceed.

The Result

With all this accumulated knowledge, I moved on designing a layout for my space. My basement is (or really is) unusual in that it's first floor of my house and therefore is a "slab-on-grade" concrete. As such, it has windows on three sides. I want to use the back side, and a hallway on one side. Privacy, track placement, and how to access the main plan with a minimum of the possible affect the most track length for a given space. But I didn't want my backdrops covering up windows. And I wanted double-track folks the King on the ground on lower and (2) the upper area.

Ultimately I came up with a few considerations I used (1) to [illegible] and that two tracks of basic space (2) an [illegible] height wall system. I had some reasoning (caught by saying all the permanent walls but I [illegible] in my desire for a spacious walk-in style. My deck studies and two curved windows.

The sandwiched layout was about the only main difficulty. With a little changes and a few minor changes, I could have built a successful [illegible] like the I-10 three-single levels keeping my plenty here.

So can I really count to share my online title to my railroad scenery? I'll admit to a strange view and short. But I always come back to what's inside, and the answer is of way to be sure. I wanted build the N&W to N scale. I'm in for the long run.

Mark Hulsbos's Model Railroad Pacific Railroad and be one of the many layouts available to attendees in [illegible] Hilton, the 2015 NMRA National Convention, to [illegible] July 5–8, 2015. For more information, check out www.[illegible].org.

The Bulletin Order

A Simple Yet Effective Tool for Operations

[illegible]

For those with operating layouts, especially unattended operating layouts, a moment of trepidation almost precedes an operating session — what has changed since the last session? While we may know the changes which have been made to the Layout, it's important to remember that new operators can often aware of those changes, how one turns a switchstand, running a train down a track that isn't their responsibility.

Printed operating bulletins are [illegible] only on a much larger scale. For [illegible] to always [illegible] a train [illegible] and [illegible] a need [illegible] operating session [illegible], schedule changes, and [illegible] of demonstrating train movements — all of which allow the safe movement of trains. Corresponding duty stations to the large number of employees who must know that information and the responsibilities and routes of many railroad operations.

As model railroaders, we don't have the issues of commercial operations to a large group of [illegible], however, we face our own unique challenges — the above mentioned [illegible] operating sessions. Many of us hold clinics monthly with [illegible] sessions and it's surprising how much information we hold in our head [illegible] what is already there. We can assume [illegible] completed in duke, where members are able to walk [illegible] that is a mistake of a designated "work session."

Another challenge when preparing [illegible] "qualified" to a layout with a high operation level. While there may be a core group of regular operators, there are always the "occasional" operators — those who may [illegible] without [illegible] — and keeping those aspects of changes in mind when [illegible] when they may not be familiar with [illegible] regular operators are aware of.

To overcome these problems, we use [illegible] make a page from the prototype by creating a bulletin. Orders are usually the prototype that contains everyone of [illegible] information that must be [illegible] duties. Printed or [illegible] such as yard offices, engine terminals, and train

DIVISION DISPATCHER

Daily Bulletin Order No. 1-113

Thursday, July 18, 2013

Issued at: 11:11 AM

dates and formatting a particular way can considerably improve readability along with more sophisticated spreadsheet programs.

Creating a Bulletin Order is a simple enterprise once you've got a general sheet formatted. Like most documents, you'll start a spreadsheet exactly as you'd begin a blank word processor document. Using Microsoft's Excel program (XP Version), we'll create a Bulletin Order template, adapting it to a Division Bulletin, or Dispatching Order, governed by the Bulletin Order.

A passenger bulletin order is filled with items that may not be applicable to your layout, or you may simply want information such as phone numbers, division notices, or seasonal numbers that have no relevance to your model operations. When setting up the headings for a bulletin order, consider what information you want to include on the date of the bulletin order, the time it is effective, and a numbering system for you to distinguish each bulletin order you've issued. A simple numbering system can be as rudimentary as the Order Number, the Order Division of the Dispatcher Division.

The General Bulletin order rules and notes and follows a possible format. We'll begin by creating the header, incorporating a few of the rules and notes for the first column. Merging and centering the cells of the first row, we'll enter the name of the railroad's division, then in the third line and enter the name of the railroad's division, then in the third line and enter the name of the railroad's division.

NORTH BUDGET DISPATCHER

Daily Bulletin Order No. 1-113

Tuesday, February 14, 2006

Returning to the spreadsheet, insert "Daily Bulletin Order No. 1-113" into the fourth row, and by following the same procedure as above, you can enter the remaining information. These instructions and spreadsheets may seem like [illegible] but because it is a [illegible] with numbers and letters may have appeared. This is a situation encountered when entering text into a format designed for numbers and calculations and can be easily rectified by adding a single quotation mark to front of the text. For example: '1. This tells the program to treat the text [illegible] as a text string, ensuring that it appears as you intended.

5. Before it may still be [illegible] the name of the railroad and the division about the Bulletin Order system to be the header at the top of the document. Also included in the header are the Bulletin Order Number and the date and time it becomes effective.

We've now begun preparing some text. And information which will help the spreadsheet's columnar format. In the diagram the format of the passenger Bulletin Order to choose with column lines marked allowing us to see how the Bulletin is to appear in right column format.

We have included on the General Bulletin those the columnar format used in the bulletin. The format allows consis-

for a specific field to be made specific, allowing the headers to be changed within seconds.

Following the outline format used in the previous Bulletin, we can begin to put information specific to our layout in our worksheet by inserting a basic template, assigning the field characteristics in A-Z. On the same line but in the fourth column we can add the word or a specific tradition, such as a translation or transcription, and the fifth column can be used for an abbreviation of the name of the field if applicable.

Moving down to the next line, in the second column we can add the instruction for the first specific item that needs to be found, column starting (what the specific location on the layout is a general location such as "LOCTION LEFT." Moving to the right, in the seventh column a specific coordinate such as WHITE.M. CHARACTERISTIC.OPERATION.SHEET.CHANNEL or SPEED RESTRICTION may be added while the specific track or area affected such as NO. 1 TRACK, ALL TRACKS, INTERLOCKING, ARC ORDERED can be added to the eighth column.

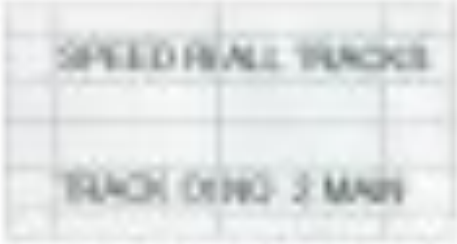
Finally information about the specific characteristic may be added by changing down one line and moving to the third column. Since we are looking to explain that can be specific and easily changed, simply put "MULTIPLE LEVEL INFORMATION" in the column, which will acknowledge that there is no information applicable to that specific area but will allow a quick change later without disturbing the overall template.

Once the above outline has been entered into the spreadsheet, simply follow along the layout sequence moving down the spreadsheet, inputting other cell lines and rows following the same format. Now that you've formed a template applicable to your layout it's time to start up the spreadsheet — increasing the header, adjusting the column spacing, and zooming the worksheet back to a comfortable size and adjusting the size down, or freeze as it were.

To zoom the sheet to the header, simply highlight each column you wish to zoom the text across then click the format button at the top of the toolbar, choosing cells and alignment that will allow you to choose text alignment options. In this case we will use "Center Across Selection," which will center our header across the eight columns making up the spreadsheet.

When selecting text vertically oriented, it will appear left to right within its column cells. Center aligning or aligning text to the bottom has no effect on the readout.

As concrete reporting information may have worked their way of your text may have disappeared or inconsistencies appear in subsequent columns. For those unfamiliar with the spreadsheet format, don't panic. The information you entered is still there, it is just hidden because the columns are too large enough. To correct this, each column simply needs to be shrunk or



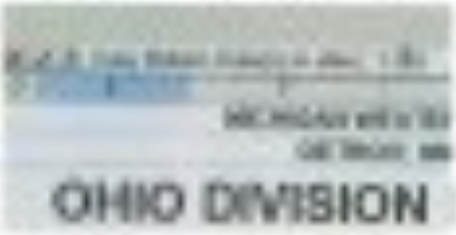
wider look, allowing all the information to be visible while keeping the document to a practical size.

Column width can be easily increased or reduced by clicking at the top of a column and simply dragging it to the size you want it to be — small for columns containing only a single number or letter and larger for ones with more columns 6, 7, and 8. To increase the row size or just to see, simply stretch the columns until all the words

fit. On occasion don't provide simplicity "Specific column width (Custom)" available under the Format tab.

Finally, we can finish our template by adjusting the font, size, and boldness of the text. Changing the font or size of text can be done using the toolbar at the top of the screen. Highlight the cells you wish to modify ("A:H" refers to the entire row) then back to the toolbar and you'll see two boxes, one for font and the other for size. Changing either or both is only using the pull-down menu. Adding bold or underscore requires only clicking the buttons located to the right of the font boxes.

Changing font style, size, and boldness can make the appearance of the text


OHIO DIVISION

NAL - CONRAIL

Frisco 44-Ton Switcher

article and drawings by Fred Oliver, MMR

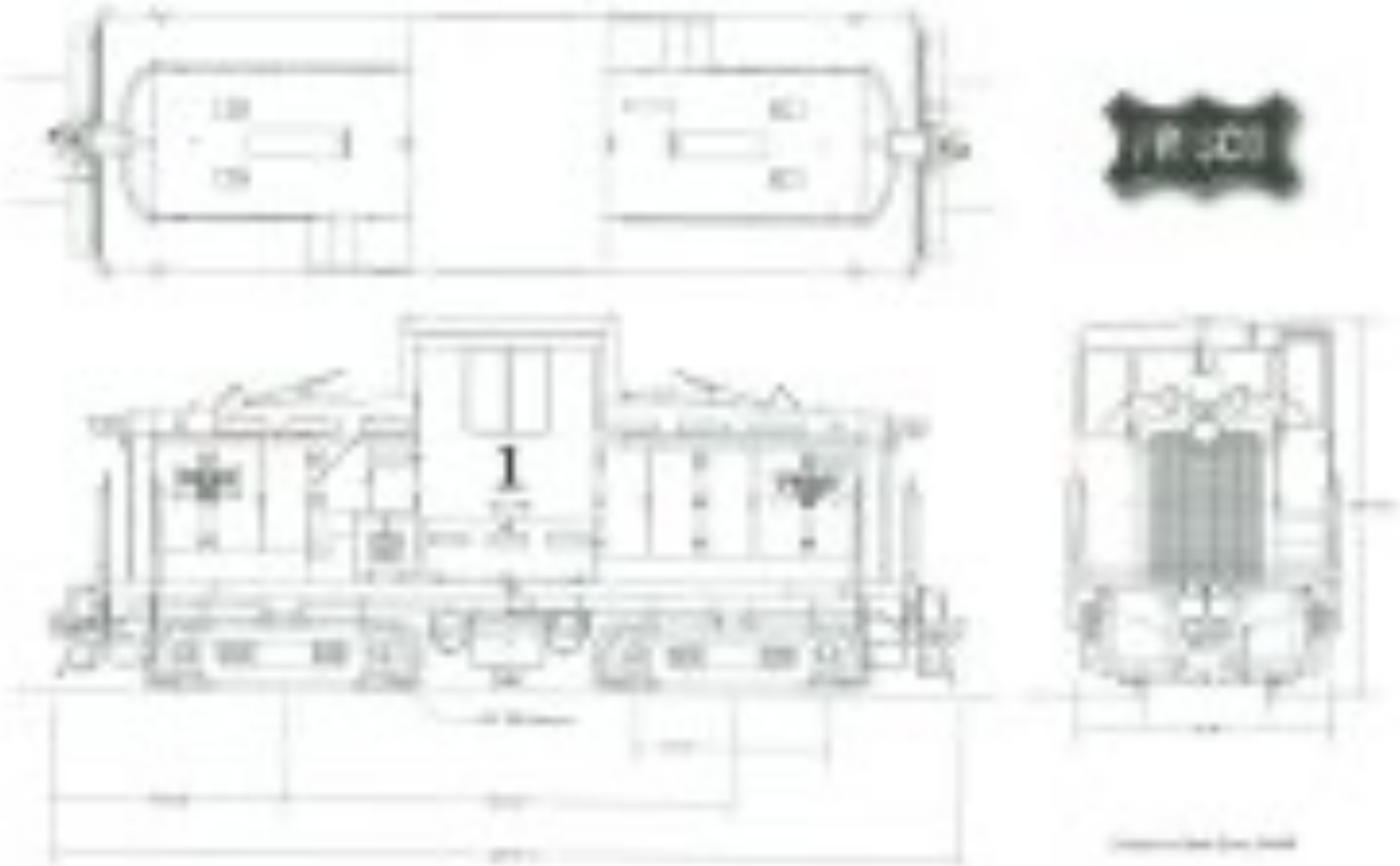
Caption 1 (above) relates to the profile of the Frisco 44-tonner in the subhead. — Frisco Historical Association collection

In the late 1930s, diesel power was in its infancy. It would be another decade before diesel locomotives would make serious inroads into steam power. However, diesels were beginning to find a home in yard service. During the 1930s, a union compromise was reached that allowed railroads to eliminate the firemen for engines weighing less than 90 tons. This compromise opened the door for a wide variety of builders to enter the market for locomotives, of this size. As a shortcut to secure locomotive building, companies could sell under engines with component variable details. Although all the locomotives from a given builder would share the same frame design, however, each to suit its needs, and hood arrangements would vary from road to road. It would be a number of years before manufacturers could standardize the building of individual features per the wishes of a railroad. It was during this transition era that Frisco's 44-ton switchers were built.

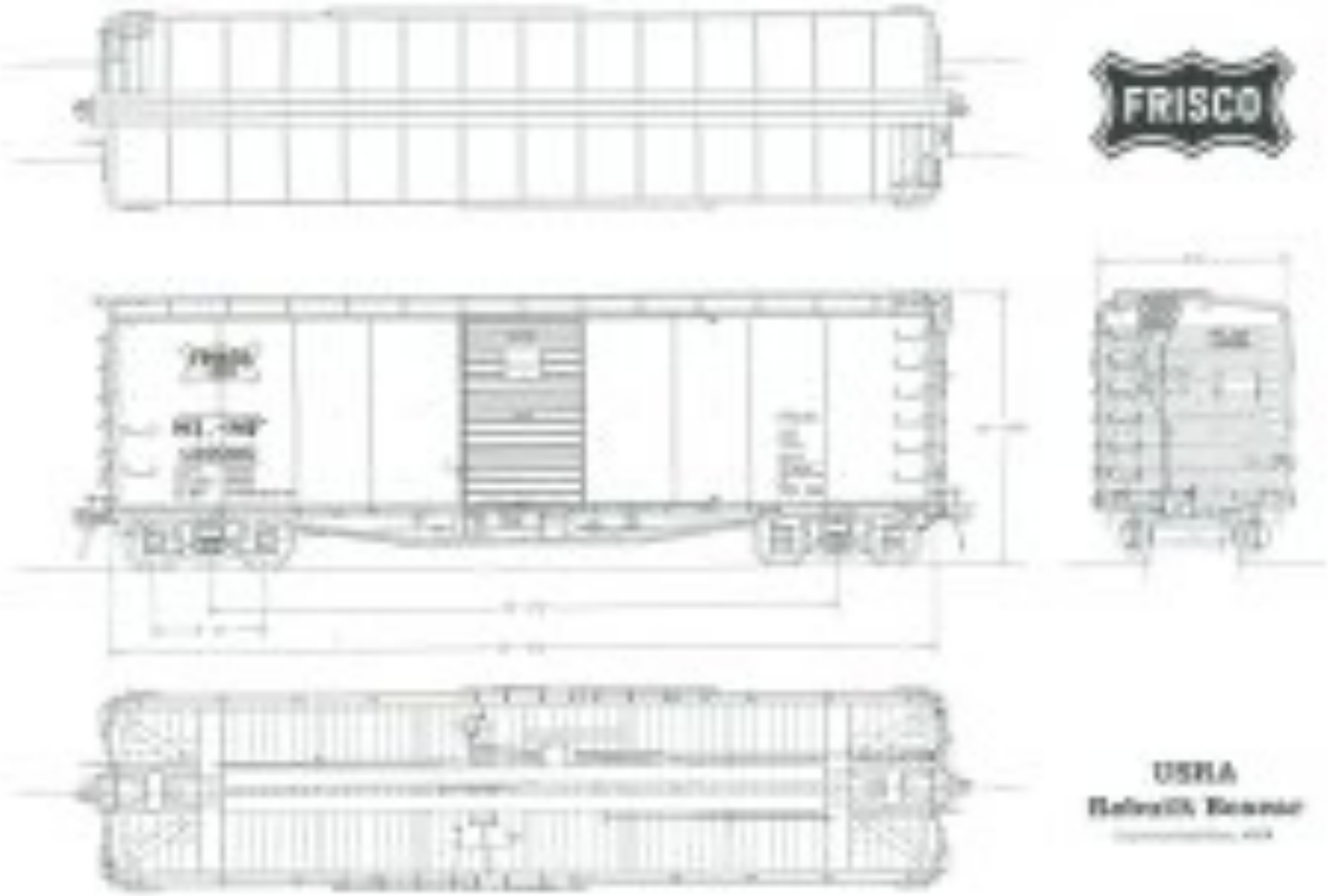
The Frisco, like many other roads, decided to take advantage of the new union regulations and eventually ordered a number of 44-ton locomotives from three different builders. The builders chosen to compete were would become the first new standard power on the line from Davenport Locomotive Works. The Frisco took delivery of its new switchers in February 1947 in a simple black and white paint scheme. It didn't take long before the Frisco would modify the locomotive front to a more appearance. Shortly after delivery, steps and handrails were added to all four corners of the engine, as well as operating two operators stations with arms and bracket to protect the engineer. Additional lights were added to the front of the engine, as well as operating two operators stations with arms and bracket to protect the engineer. Another change was the addition of a headlight to the front of the engine.

Like many roads, the Frisco found the use of the switcher to operate the engine together were when locomotive was leaving Eventually, the 44-tonner found itself in new working secondary territories. In the case of the No. 1, she would be Harding, Missouri, by this capacity, she remained until finally with assignment duty as light switcher.

As the Frisco began to offer to retire, their operations changed the duties only by the terminals was eliminated, and the No. 1 was taken again out of use. It would ultimately find itself stored at Fort Smith, Arkansas, along with sister engine No. 2. The pair spent a number of years in Fort Smith, leaving the confines of this roundhouse only long enough for their monthly inspection run trip. The pair was finally traded to the IT&D in February 1967, ending a 20-year career. It can be speculated that the switcher reduced the need to work locomotive power (PE 1100) switching locomotive, a few years leaving for years that spent their careers in terminal switchers.



Frisco's USRA Boxcar Rejuvenation



USRA
Refrig Reweur

PRRSCC
ST-ST

Display Car

Product Announcements

by Todd Gilbert

Bachmann

HO Spectrum

[illegible]

[illegible]

Micro-Trains

N Scale

[illegible]

[illegible]

Weathered Scenics

HO Scale Built & Ready

[illegible]

[illegible]

Atlas

HO Ready - To-Run

[illegible]

[illegible]

Research & Test Car

Locomotive engineer at Sea-Land
Norwegian, Skandinavia & Continental Department

The mission of the Locomotive and Equipment Group (LEG) Research and Development Department is to provide a safe, reliable, and cost-effective railroad environment for the benefit of the employee, the customer, the railroad, and the general public. The LEG R&D Department is responsible for the design, development, testing, and implementation of new technologies and equipment that will enhance the safety, reliability, and efficiency of the railroad. The LEG R&D Department is also responsible for the design, development, testing, and implementation of new technologies and equipment that will enhance the safety, reliability, and efficiency of the railroad.

Product Review
Overall PCC Structure

Conformance warrant was issued for this model

by Gary Rimmer

On September 15, 1982, streetcar service on Market Street in San Francisco sadly came to an end. Over the intervening years, the only streetcar service was restricted to the F-Market line, which was extended to the Castro district in 1987. The F-Market line was extended to the Castro district in 1987. The F-Market line was extended to the Castro district in 1987. The F-Market line

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(410) 239-7124 e-mail: [illegible]

Central Region — Bill Schweinler
[illegible]
[illegible]
e-mail: [illegible]

Dakota Region — Vacant
[illegible]
e-mail: [illegible]

Desert Mountain Region — Vacant (Acting)
[illegible]
e-mail: [illegible]

Evergreen Region — Richard Bell
[illegible]
e-mail: [illegible]

Gateway Region — Bill Schweinler
[illegible]
e-mail: [illegible]

Great Lakes Region — Vacant (Acting)
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e-mail: [illegible]

Illini Region — Vacant
[illegible]
e-mail: [illegible]

Intermountain Region — Vacant (Acting)
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e-mail: [illegible]

Keystone Region — Vacant
[illegible]
e-mail: [illegible]

Mid-America Region — Richard L. Hayes, MMR
4837 Dakota St Council Bluffs IA 51501
e-mail: [illegible]

Mid-Continent Region — Dan Richardson, CMR
7724 NE 42nd Street, Kansas City, MO 64161
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e-mail: [illegible]

Mid-Eastern Region — Vacant
[illegible]
e-mail: [illegible]

Midwest Region — Bill Schweinler
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e-mail: [illegible]

Northeastern Region — Richard Hall
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e-mail: [illegible]

Northern Region — Vacant
[illegible]
e-mail: [illegible]

Pacific Northwest Region — Vacant
[illegible]
e-mail: [illegible]

Pacific Southwest Region — Vacant
[illegible]
e-mail: [illegible]

Rocky Mountain Region — Vacant (Acting)
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e-mail: [illegible]

Southeastern Region — Joe Coleman
[illegible]
e-mail: [illegible]

Southern Region — Vacant
[illegible]
e-mail: [illegible]

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[illegible]

My interview with writer (and all things in motion) began long before Mark Farner came to my friends. It began with Canadian Pacific Railway passenger Train 760 from Ottawa bound to Toronto Union Station in the early 1970s. I grew up in a CPR family with the perk of travel pass for all passenger service (except Montreal commuter), a real treat for a youngster looking to play.

I have referred in my youth to the sounds, smells, and motion of the ride behind G-class steam power without much from the suburban Islington station to east Toronto. We would arrive at Union Station about 8:45am, proceed through the Grand Hall, and then down escalators to the Royal York Hotel to visit with my dad. He would enter one from the Princess Lounge — a private room reserved for Canadian business types under 50s — drawn by its convivial and gracious ambience and, after a while, a bellman for full shifts started. Mom and I would then go shopping until noon or even later.

A few years later, the normal mode went pear-shaped when American Flyer arrived on the 11:10 flight out Ottawa to Bethesda. This was rapidly exchanged for 1:40 when Father saw the potential for more room in the available space in our basement. The original equipment, a Vanity-Fair-body, an Atlantic 2-8-2 and some Rambler-type freight cars, would be a display case in the basement to this day.

In the late 1950s, I received a Canadian Tire electric speed for a birthday present, which I promptly poured two cups of sugar into to fully integrate motion for train watching. Sadly, Mother's reaction was quite short-sighted and she unplugged the Lionel transformer — a watchdog's model of Islington station — on my home layout as a result. It is the first thing one will see entering the layout.

My accumulating carefully the train [illegible] resulting in cardboard, wood, and some metals. Activities in Model Railroader by Jack Wade and Gib Kennedy have had a life long influence on my modeling style and tastes. The Large 1960s CPR Lionel locomotives were handled using Jack Wade's trends, pencil and scissors technique. There [illegible] about 100 miles in Jack Wade's rails and many 30 years ago and have never [illegible] down.

Steam Lady's words are the basis. Once [illegible] I started my work to get the [illegible] problems. The CPR [illegible] style was the inspiration for trains returning [illegible] that helped [illegible] [illegible] [illegible]

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Timeframes

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Photographed at Cocos (or Keeling) 1998, this Southern Pacific Station sports a rather unusual — and patriotic — paint job. It was known as the "Share in Freedom" caboose and was applied to select NP boxcars from the 1400s–1600s series and the 1700s–1750s series during the late 1980s. A slightly different design was applied to some Louisville & Nashville cars but both versions shared the same purpose of advertising U.S. heritage themes. Adding a model that carries value of these historic events to your train is a great way to spice up a layout. — *Photo by Dr. Roger Peters*

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